

# STRAIGHT AND NARROW FROCKS MODISH, AND PRICES OF STYLISH ONES MODERATE

Much Money May Be Spent in Embroidery and Rich Material, but Economy May Be Practised Easily

By ELEANOR HOYT BRAINER.

Not all of us can be straight and narrow, but it really does look as though we must bend our efforts toward being as straight and narrow as we can.

And yet after all, the narrowness is often a matter of impression rather than of fact, and some of the very modish frocks depict quite radically from absolute straightness of line. It is only because the extremely straight and narrow outline jumps at the eye that the eye retains its image so clearly. Many of the tunic and overskirt draperies when the skirt line very emphatically at one point or another, and many a waist is swathed simply enough to hint at curves while avoiding compression.

Even when the skirt is ultra narrow at bottom, it usually is cut with some fullness above or with a full tunic, straight or draped. And so, up to date, we have been mercifully spared the ludicrousness of the overlight and narrow skirt, though we have had the benefit of its good points.

There is no denying that the narrow underskirt with long tunic of some kind is far more generally becoming than the full flaring skirt ever was, and it is largely owing to this fact that women are, on the whole, looking rather better dressed than usual. The modishness of dark and quiet colors contributes to this happy result also, and the absence of fussy or elaborate trimming is still another factor.

The clothes of this season are, even at their costliest, likely to be in accordance with the unwritten laws of good taste and many a woman who hasn't sufficient good taste of her own to like elegant simplicity, will submit to it if it is the mode and will do violence to her love of more flamboyant effects.

We must be simple, meekness, whether we like it or no, whether we do it on the \$29.50 frock plan or the \$200 a frock plan; and the really clever woman of limited means can come nearer being excessively modish this winter than she has been able to do in any season within the memory of the oldest of the oldest fashion chronicler.

Of course one can put a great deal of money into the quality of materials, but despite the high price of materials the smart frock to-day need not be so costly as the frock of a season when elaborate trimming that called for the time and effort of skilled labor was the keynote of fashion. Given attractive material and the ability to cut and drape it according to the prevailing mode—a thing which good pattern-makers made possible, for even the unimpaired dressmaker—one should be able to achieve a successful frock for a very reasonable sum.

And, by the way, why is it that the "little dressmaker" is usually so averse to making use of good patterns? There are now sources from which by paying a few dollars one can obtain patterns cut to individual measure and accurately reproducing the lines and details of extremely good looking models; yet the average woman who does dressmaking in a small way and has not the talent or equipment to take her to the top in her trade, is highly offended if one offers to make a pattern for her guidance. She prefers to use her own system and the results are often lamentable.

However, that's another story. The hard work it needs and if one will buy it large enough; but only a Spartan could content herself on such short rations. There's a bag for one's knitting. Any one will concede the necessity of that, and since one knits wherever one goes and as one goes it really does seem as though one should have more than one knitting bag. A bag for each costume, each frock, may be extravagant, but two or three bags—come, now, that's surely moderate.

Then there's the shopping bag, the bag for street costume. We do not make it of leather now. At least we more often make it of something else. French bag makers, realizing the difficulty of getting it, set themselves to designing fabric bags for all purposes, and now we are all carrying them, these fabric bags.

Some of them are splendidly commodious, as hospitable as the Boston bag of sacred tradition, large enough for small parcels, for vanity case, for all the trifles one may need in the course of a day abroad—and for the knitting. Never forget the knitting.

Among the very best of these large, practical bags are the plain models of chiffon velvet, black, dark blue, brown, taupe, gray—any and all of the dark and neutral modish colors. Such a velvet bag, at least twelve inches deep and certainly as wide, perhaps larger, made perfectly plain, mounted very simply, possibly with no mounting save for the catch, velvet covered and beautifully lined, is a valuable possession and eminently good looking.

Brocade is used in similar fashion and more or less plain satin striped broadly in self-tone velvet makes a handsome big bag, made up with the stripes running crosswise.

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shops are full of lovely clothes and the town seems to be fairly full of well dressed women; so the clothes and the women appear to be getting together in fairly satisfactory fashion.

The slim and youthful looking women and the girls are particularly chic in the short coat effects that are in sharp contrast to the prevailing long coat lines, and, as the season advances, one sees more of these coats, particularly in fur, straight, comfortable, full, hip length affairs with chic collars and a touch of jaunty audacity about their swing and brevity.

In suits the straight little coat on Chinese lines which Callot sponsors has found many imitators, and some of the variations are more attractive and wearable than the original model, though the longer Chinese coat, displayed in some very stunning models during the early season, does not seem to have appealed to women very strongly, save in connection with the negligee.

A clever short coat suit of uncompromising straightness and narrowness is the youthful looking model in brown velvet which our artist has sketched. The skirt is very skillfully cut, comfortably large at top, very narrow in appearance at the bottom, yet, with enough flatly laid fullness in the back to allow free movement. The coat is very straight, with but slight fullness, and on any figure not very slender of hips would be quite hopeless; but, with its fur edged pockets, its smart fur collar and buttons and cuffs, it is delightful for the right wearer.

At the other end of the garment and much more generally wearable is the other brown costume pictured, a brown velvet with the loose, long coat that is so kind to the figure, and the straight little brown frock to wear under the coat. This frock is quite elaborately embroidered, the embroidery showing on both bodice and skirt between the open coat fronts, but the embroidery is in the color of the cloth, and so does not detract from the quiet air of the costume, while lending it elegance.

Embroidery on day frocks is very likely to be in self color or perhaps in two shades of the color. There may be a few metallic threads introduced, but showy embroideries are seldom seen.

French models show considerable use of dyed lace upon dark day frocks and costumes, and the effects are much better than one would imagine from the mere notion of the thing. Very heavy and stunning laces are used—coarse flat foundation perhaps with bold design in heavy, raised lines and thickly bunched knots. Dyed to the dark color of the cloth, such lace may form a wide front panel, short or long, or may be used in wide bands.

Braids, too, are dyed to match the cloth, and liked for trimming, where trimming is used at all. Any width from the finest soutache to the very wide silk braid is used, and the latter has even been chosen by one famous French house for the trimming of certain very chic costumes in chiffon velvet.

But the smoothest of the season's velvets are practically untrimmed save perhaps for slight touches of fur or a very little self color embroidery. If the velvet is handsome enough and the lines of the frock graceful enough added trimming is more or less like painting the lily. For the two piece

or three piece costumes of velvet the same ruling applies except for the almost inevitable fur collar.

Once in a while a velvet frock takes on fur trimming that is more than mere relieving touches. There is a little black velvet bustle model, for example, that has achieved considerable success and that has a rather deep ermine collar around its low cut neck and deep, quietly flaring cuffs of ermine joining the close velvet sleeves at the elbow.

And there's another velvet frock in deep blue that has a funny little draped cape collar of molekin and a deep band of the fur on the narrow underskirt between knees and hips, showing between the open fronts of the long tunic.

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The French house frocks of velvet with high, throat muffling collars or fur, launched this autumn by designers remembering the coalless Paris of last winter, have found no acceptance here in spite of the threatened coal shortage and are impractical things at best, though warm coat frocks to be supplemented by small furs are increasingly popular, as the alleged small furs assume the proportion of actual wraps.

A cloth or velvet frock with one of the smart fur shoulder capes or motor-ing scarfs is warm enough for any save very cold weather, and this type of costume has been much favored ever since the first of this autumn's frosts.

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and little by little high collars make their way, though a majority of women still refuse to give up the comfort of the low cut neck, and even the women most amenable to fashion's dictates usually limit their wearing of high, close collars to tailored and street wear—even there they are likely to compromise on a separate stock and jabot of net or lace, and the hat, high velvet or cloth collars of some high necked models pushed at the beginning of the season found little acceptance.

Occasionally a model somewhat military in character carries one of these collars well, as in the case of the trig little model in blue serge illustrated here. This frock, with its many rows of narrow black silk braid, its narrow shouldered, trimly buttoned bodice and its high, close collar has no real military feature but a decidedly military air.

Sales have begun unusually early this year and the cautious woman who waited until late to choose her winter outfit has had an opportunity to pick up what she wanted at prices decidedly advantageous.

Various reasons are given for a very general unloading at lowered prices, but it seems probable that a certain war time tendency toward clothes economy and careful buying has caught the manufacturers and merchants off-guard. A certain class is spending more money than usual, but it is not the class that the folk who handle high class clothes for women have learned to depend upon, and the women who know and who usually buy are cutting down their winter wardrobes this winter.

It is a cold wind that blows no one good and the clever buyer can just now pick up an uncommonly good outfit with which to run through winter and spring for comparatively little money. Many of the things too carefully chosen will do all the year round duty and that is a thing to be considered when conditions are so uncertain as they are now. There is a general impression that we may feel much less like spending when another autumn comes around than we do now, and dressmakers and salesfolk tell us that there is much frank discussion of such probability among their customers and more than the usual care in selecting clothes not just for the moment but for the future as well.

"This is the worst season for disposing of faddish, extreme models I've ever known," said one well known dressmaker last week. "Usually my customers are willing to buy a thing that's the last word in fashion and throw it aside when its day passes; but not this year."

"Now they sit down and talk about how, by taking off the fur, this satin and chiffon frock could be worn all summer or how well this velvet or cloth can be made over next winter because the widths aren't cut up, or how this home dinner gown is the picture kind that's never out of style or in style and so can be worn next winter as well as now. It's enough to make even a patriotic dressmaker weep."

But, for all that, it is good policy, this careful buying. It would be good policy even in piping times of peace, and all these sales offer one excellent opportunity for exercising this special sort of wisdom.

Already models for the Southern shops though they are not yet generally shown. Apparently folk are expected to go South in spite of the changed times and, while the season will not be so gay as usual a Southern season there will be and clothes there will be to fit it; but so far there is little in evidence except some new and gay sports clothes.



A suit of Bordeaux velvet, a frock of black velvet and ermine and a frock and coat of brown velour embroidered and fur trimmed.

## NEWS AND NOTES OF SOCIETY

Continued from Second Page.

Taylor, Mrs. Edward Whitford and Mrs. Henry Helman.

Several hundred women attended the reception given by the board of managers of the Little Mothers Aid Association at Happy Day House, 236 Second Avenue, last Monday. The reception was given for the benefit of the Little Mothers Aid Association and the committee. The tea room was in charge of Mrs. William E. Wilkinson, who was assisted by Mrs. H. C. Green, Mrs. Albert Galtin Wood, Mrs. G. H. Strong, Mrs. Nelson Worden, Mrs. H. F. Kiddie, Mrs. Florence Edmonson and others. The room was decorated with yellow chrysanthemums and autumn leaves.

Mrs. Alfred W. Wattenburg, chairman of the reception, was assisted in receiving the guests by the board of managers. A musical program was given by Orlin Bastedo, baritone, and Miss Hugo de Mente, pianist, and songs were rendered by Mrs. Alexander Hamilton, Mrs. Louise Corner, Mrs. Charlotte Hoyd, Mrs. W. J. E. Dillabough and Mrs. Charlotte Eldridge. Mrs. Dorothy Dunt gave monologues, and the accompanists were the Misses Hoover and Spencer.

Mrs. Milton E. Archer, Mrs. Russell Bassett and Mr. Eisenberg.

A benefit bridge party will be held at the Waldorf-Astoria on December 14 under the auspices of the American Girls Aid Hospital for American and French Soldiers. The organization has a hundred beds in the hospital in France. The tickets for the bridge are \$2 and may be had from Mrs. M. A. de Rufo-Terry, 510 East 23rd street, the treasurer, or from the headquarters at 291 Fifth Avenue.

Among the patronesses are Mrs. John Purroy Mitchell, Mrs. William Arnold, Mrs. Ernest Biardot, Mrs. John Brewster, Mrs. Ferdinand E. Canda, Mrs. Charles de Causse, Mrs. Bruce Clark, Mrs. Alexander Chenoweth, Mrs. John Costello, Mrs. George Evans, Mrs. Arthur R. Gage, Mrs. Henry D. Glover, Mrs. James Redmond Healy, Mrs. J. J. Heine, Mrs. Alexander J. Herbermann, Mrs. Henriette Hoquet, Mrs. Robert J. Hoquet, Miss A. B. Jennings, Mrs. William Lumis, Mrs. William de Rivera, Mrs. Richard Rodriguez, Mrs. Charles White, Tripp, Mrs. Frederick Tripp, Mrs. Percy R. Turnure, Mrs. John B. Worden and Miss Harriet Lumis.

man of the music committee, in which the following artists will participate: Miss Dora de Phillips, soprano of the Chicago Opera Company; Miss Kitty Cheatham and Joseph Phillips, tenor.

Mrs. William T. Hooks is the newly appointed chairman of the comfort committee of the American Criterion Society. This organization has raised \$1,000 for the maintenance of a home camp. The hut for this winter will be located at Camp Merritt and here the members of the society will endeavor to make as comfortable as possible the boys in khaki who visit it. In the spring this home camp will be taken overseas to Somewhere in France.

Clio, Mrs. James D. Shipman president, considered from the club's point of contact, "Problems of the New York City Federation of Women's Clubs," at the regular meeting held at Hotel Astor Monday. Mrs. John Francis Yawger, president of the City Federation, outlined briefly a few of the problems the federation is trying to solve. Mrs. Belle de Rivera, honorary president of the federation, presented the problem of prison reform in its relation to the City Federation, and reminded the women of the wider opportunity afforded by the ballot for public service through legislation for the prevention of crime.

Mrs. Estelle J. Grant called attention to the problem of securing new quarters for the Hotel for Working Girls, maintained by the federation at 42 West Twenty-second street, and urged the necessity of continuing the work of housing the girls of low wage. Orlin C. Baker, general secretary of the National Travelers Aid Society, defined the plan and scope of the society. Mrs. Olive Stott Gabriel, chairman of resolutions, New York City Federation, spoke of the importance of properly presenting resolutions to the various conventions for action.

Mrs. J. S. Carvello, chairman of music, introduced Miss Erica Freybourg, violinist, who played.

The Professional Woman's League, Mrs. Helen Whitman Ritchie president, will hold its bazaar in the club rooms, 1395 Broadway, on the afternoons and evenings of December 6, 7 and 8. With the cooperation of the State Woman's War Relief, Mrs. Lillian Albertson, chairman; the Immediate Relief Society, Mrs. Marie Cross Newhaus chairman, and the American Relief Legion, Mrs. Oliver Crowell, Fred president, Mrs. Robert E. Graham, chairman, the work for the army and navy, the army trailer and other patriotic features will be organized.

Some of the men who will be in charge of Mrs. Amelia Summerville, Mrs. Ben Hendricks, Mrs. Grace Cameron, Mrs. Claude Hazen, Mrs. Louise Campbell Stern, Mrs. Frances Florida, Mrs. Albert C. Schultz, Mrs. Alice Brown, Mrs. Pauline Willard, Mrs. Helen J. H. T. Stempel and Mrs. Edith Pinner Rager. The entertainment will be managed by Mrs. Elsie Brownell, who has planned many surprises.

The Loyal Workers will hold their annual Christmas festival and bazaar on Friday and Saturday afternoons and evenings at the Hotel McAlpin for the benefit of Sunnyside Farm, a summer home for tubercular and crippled children at Liberty, N. Y.

A series of bridge and euchre parties is being held under the auspices of the Loyal Workers, Mrs. Boyd L. Delbridge president. The card parties are held on the first, third and fifth Monday of each month at the Hotel Marcellus.

The Society Card Club, Mrs. Harold George Wood president, will hold its annual dance on Friday at the Hotel Plaza. A percentage of the receipts of the evening will be given to war relief. For those who do not care for dancing there will be card tables, with a prize for each table.

A benefit concert will be given on Thursday evening in the auditorium of the Central Y. M. C. A., Hanson place, Brooklyn, under the auspices of the woman's auxiliary of Company A, 104th Machine Gun Battalion, for the benefit of the men of the company now in training at Camp Wadsworth, Spartanburg, S. C. The artists include Mrs. Amelia Gray Clarke, Mrs. Alice Ralph Wood, Frederick Martin and Mr. and Mrs. Louis Mollenhauer. The affair will have a special appeal for Brooklynites, as the old Troop C of Brooklyn was merged into Company A. The proceeds of the concert will be turned over to the company in its entirety. Tickets may be had from Mrs. John Francis Shurio, treasurer, 1779 West Eleventh street, Brooklyn.

## STUNNING, PRACTICAL FABRIC BAGS OFFERED IN WIDE VARIETY

THE only thing to prevent the normal woman yielding to temptation in the matter of bag buying is lack of funds—or granite principles.

Of course one bag will do all the hard work it needs and if one will buy it large enough; but only a Spartan could content herself on such short rations. There's a bag for one's knitting. Any one will concede the necessity of that, and since one knits wherever one goes and as one goes it really does seem as though one should have more than one knitting bag. A bag for each costume, each frock, may be extravagant, but two or three bags—come, now, that's surely moderate.

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All of these materials are especially good in black and in taupe, and more of the plain handsome fabric bags are fashioned in these two colors than in any other; but there are of course quantities of gayer bags.

cade is tucked in somewhere about the hat horn when the bag is carried. The black and gold or black and silver brocade bags, fur trimmed, are more often matched with hats, but even the gayer brocades may be utilized if discreetly handled.

There was one set in a Fifth Avenue store that was altogether delectable. The bag was built up of molekin and a soft gray brocade into which silver entered. The sides of the big bag were

and because it tones in with almost any coloring; but seal and beaver and ermine and caracul and squirrel are liked by the bag makers too, and even the long haired furs have their uses in bag making, though they are as a rule merely applied as trimming.

Black caracul has been used for exceptionally handsome bags by the French designers, the top of the drawing or mounted bag—a bag of modest size—being of the black fur, while the bottom of the bag is solidly beaded in very rich color and design. With such a bag a hat of the caracul, a high, close, crimped, brimless turban trimmed with a single big beaded ornament, is offered.

The handsome brocaded ribbons in which the season is rich have been seized upon by the bag makers for their purposes and, accompanied by fur or plain velvet or the thick soft plush which milliners are using this winter give excellent effects. Flat crowns and bag tops are made of the ribbon, wide brims of fur are turned up against the hat crowns and bag bottoms are made of the fur.

Or perhaps the close fitting, dome shaped little hat has its crown in several separate sections or lobes, all running up to points at the crown top and held there by a fur pompon. Between these sections one catches glimpses of

gorgeous color in a ribbon brocade lining. A brim of fur rolls up against the crown.

The drawing bag is made after much the same fashion, with separate sections of the fur drawn up by the drawing and brocade lining showing slightly between the sections. Velvet or plush or even velvet cloth may be the substitute for fur.

sake, though it does not show except when the bag is opened. Even cretonnes are utilized by the milliners. There have been cretonne bags a plenty and cretonne summer hats, but now come very stunning combinations of cretonne velvet and such, as the one of our sketch, which combines beaver color wool velours, beaver fur and an effective

Very stunning big bags are made by taking large squares of velvet or fur, lining them with self-color or brocade satin and gathering the points to two big tortoise shell rings—two points to each ring—which may be slipped over the arm. The sides of the pointed corners are folded back to show the lining, and an inside lining shirred on the bag, which is of the velours and is shirred to big velours covered hoops.

showered cretonne whose design is embroidered over in wool of rich tones—purples, old reds, deep blues, &c. The bag to go with the hat is for knitting and made in the same materials as the hat, with the embroidered cretonne at the bottom separated by a band of beaver from the main part of the bag, which is of the velours and is shirred to big velours covered hoops.

A hat and bag of molekin and flowered ribbon, another set of velours, beaver and cretonne and a bag and hat of molekin with touches of brocade.

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The hat was bowl shaped, fitting the head closely with a fur ball on the top of its crown. All this was of molekin, but right in front a little rounded brim turned up flatly against the crown, and this was faced with the colored brocade, fur bordered.

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